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ABSTRACT

Based on the premise that a multischool theatre festival can provide educational interaction on a noncompetitive basis, this guide has been prepared as an aid for schools and theatre arts departments wishing to host such a festival. The guide discusses a variety of theatre festival components, including (1) the purpose and types of festivals; (2) host sites; (3) designing the festival; (4) publicity; (5) evaluation; (6) festival models--theatrefest, drama festival, play clinic, and workshop; (7) scheduling; (8) commentators and workshop presenters; (9) registration fees; (10) accommodations; (11) invitations; (12) information and registration packets; (13) staff; (14) food; (15) final preparations; and (16) festival participants' evaluation. (HTH)

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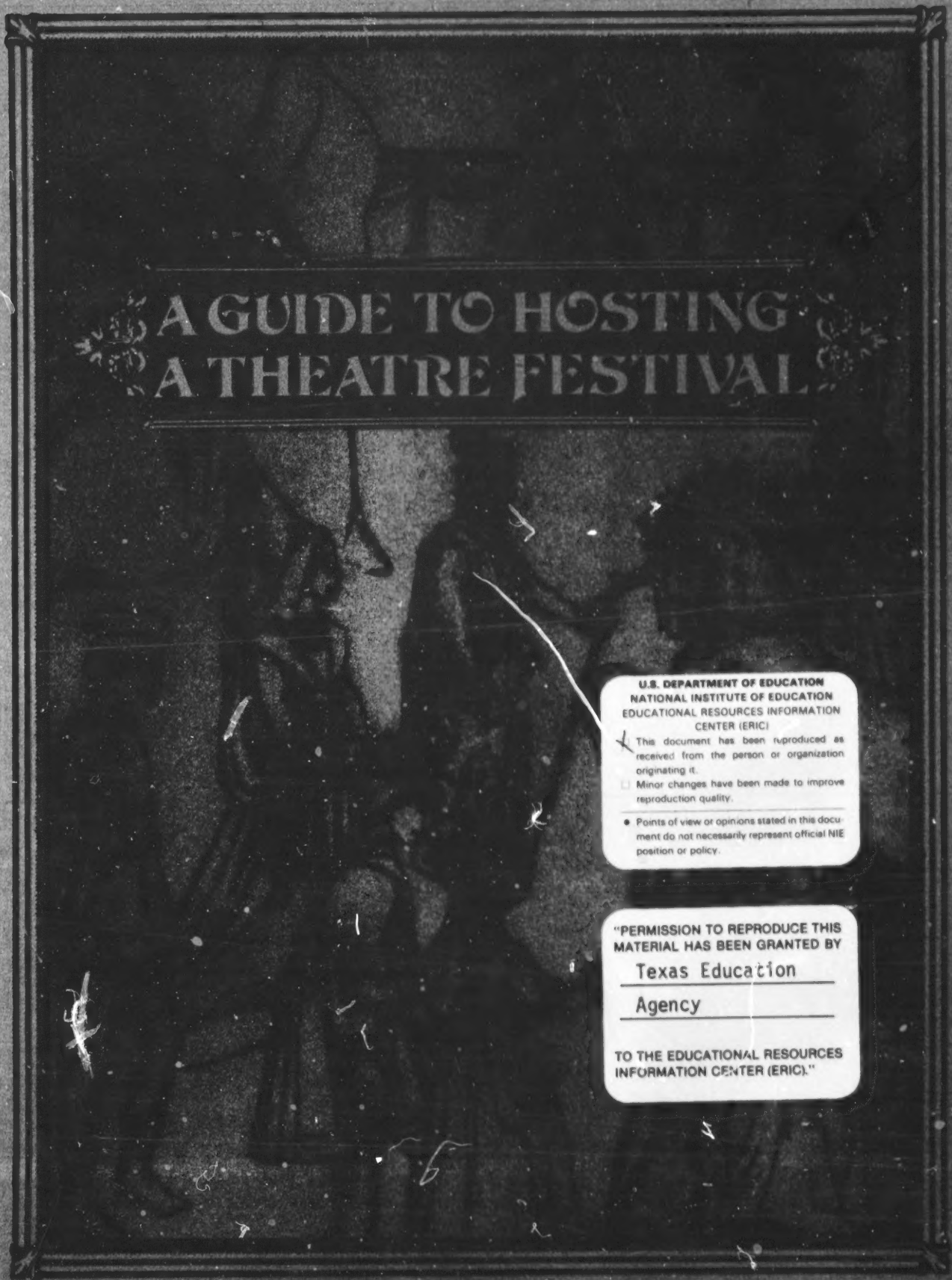
A GUIDE TO HOSTING A THEATRE FESTIVAL



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Appreciation is expressed to those educators from Texas high schools and universities who contributed their ideas, experience, and expertise in developing this publication.

FOREWORD

Generally when students from different schools meet, it is for some form of competitive event. Much can be learned in the process of winning or losing, but sometimes the spirit of rivalry needs to be balanced with the spirit of sharing. The multischool theatre festival can provide such a forum for educational interaction on a noncompetitive basis.

This guide has been prepared as an aid for schools and theatre arts departments wishing to host a theatre festival.

Raymon L. Bynum
Commissioner of Education

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A GUIDE TO HOSTING A THEATRE FESTIVAL

PURPOSE OF FESTIVALS

Theatre festivals date back over 2,500 years to ancient Greek celebrations such as the Rural and City Dionysia play competitions. Today, theatrical competitions and festivals are sometimes thought of as polar opposites: contests culminate with winners and prizes, whereas the shared experience makes all festival participants winners. The two concepts need not be mutually exclusive.

This guide focuses on the festival as a forum for sharing theatrical experiences and expertise. The win-or-lose nature of competition is deemphasized in favor of noncompetitive evaluation. A multischool theatre festival encourages interaction without rivalry, thereby providing students and directors with an opportunity to:

- get to know each other
- observe and discuss each other's work
- share experiences, ideas, and techniques
- enjoy the world of theatre

Performances can showcase existing talents and skills while workshops can develop potential expertise.

TYPES OF FESTIVALS

Although various elements may be combined, four basic types of festivals are common to Texas:

THEATREFEST
nonevaluated performances and dramatic events combined with workshop sessions

DRAMA FESTIVAL
evaluated dramatic events and performances, normally ranked as superior, excellent, good, or fair

PLAY CLINIC
constructive critiques of productions, such as UIL one-act play entries

WORKSHOP
instruction in performance techniques and technical skills

COHOSTS

If the prospect of hosting a festival seems somewhat formidable *(it shouldn't if you start with a limited number of activities and participants)*, consider sharing the responsibilities with a cohost. Two secondary school theatre departments may be able to effectively combine their personnel and resources. Or, a secondary school and a junior college, university, or community theatre may find a cosponsored festival to their mutual advantage. Participating secondary school students can benefit from the expertise of advanced theatre students and professionals. And the festival can serve as an effective recruiting device for colleges and universities. Cohosting does work. Some of the most successful annual festivals in the state are cosponsored by high schools and colleges.

HOST SITE

Adequate and accessible facilities are necessary for a successful festival. The amount of space needed will be determined by the number and type of events and the number of participants. Depending upon the festival

format, space may be needed for:

PRODUCTIONS
- stage
- rehearsal/warmup room
- prop and scenery storage area
- dressing and makeup rooms

DRAMATIC EVENTS
- rooms
- equipment (tables, chairs, stools, etc.)

WORKSHOPS
- rooms
- equipment
- storage area

REGISTRATION

REFRESHMENTS AND/OR LUNCH

SPONSORS' LOUNGE

Possible sites include a secondary school, a junior college, a university, or a community theatre.

DESIGNING THE FESTIVAL

Determine the format of the festival:
- Will there be workshops, dramatic events, and/or productions?
- Will productions be finished showcases or works-in-progress?
- Will performances and dramatic events be nonevaluated, evaluated, or critiqued?

The next step is to select the events and/or workshop topics. Consider the following possibilities:

PERFORMANCE EVENTS
- one-act play
- readers' theatre
- ensemble scenes
- interpretation: prose, poetry, dramatic, humorous
- improvisation
- storytelling
- mime: solo, duet, ensemble
- musical comedy number: solo, duet, ensemble
- dance: solo, duet, ensemble

TECHNICAL EVENTS
- costume design
- set design
- poster design
- playwriting: one-act, scene

WORKSHOP TOPICS
- acting
- auditions
- bilingual theatre
- cabaret reviews
- career education
- clowning
- costumes
- creative drama
- dance
- dialects
- directing
- film/TV
- history
- improvisation
- lighting
- makeup
- management
- masked theatre
- mime
- musical theatre
- period movement

- photography
- playwriting
- props
- public relations
- publicity
- puppetry
- readers' theatre
- safety
- scenery
- script analysis
- sound
- special effects
- stage combat
- story theatre
- street theatre
- theatre for, by, and with the handicapped
- theatre for children
- theatre games
- voice
- warmup exercises

Plan activities that will let students from different schools work together. Some possibilities include:

- get-acquainted party held the evening prior to the festival for those who come early and stay overnight
- warmup exercises
- theatre games
- improvised scenes
- technical theatre relay game: pound a nail, carry a flat, sew on a button, etc.
- on-the-spot staging of musical comedy production numbers
- group souvenir photo

Provide events and/or workshops to meet the interests and needs of both actors and technicians. Develop hands-on demonstrations rather than lecture-type workshops to encourage active participation. Consider repeating workshops to allow as many students as possible to participate.

Consider the possibility of a theme. Some performance events might center around a period or performance style, technical design events might be for a specific play, and workshops might focus on the respective period, style, or play.

Schedule a sponsors' meeting for disseminating information and discussing topics of mutual interest. This would be a good time to:

- fill out a festival evaluation form
- share information about area theatre activities
- exchange production dates
- formulate plans to encourage the regional education service center to provide theatre-related films and media
- initiate special area projects

Be careful to schedule the meeting so that sponsors can and will attend. One possibility might be a luncheon session.

A full-scale evening production might be scheduled for those who stay overnight. Possible producers include:

- host secondary school or college
- neighboring secondary schools
- area colleges
- local community theatre

Try to arrange for free, or at least reduced, admission.

SCHEDULING

Once a site has been selected and the format designed, obtain permission to host the festival and:

- check the school calendar to avoid conflicts
- check the schedule of community events to avoid conflicts
- consider conflicts that would affect participating schools such as holidays, tournaments, etc.
- schedule the theatre, classrooms, and work areas on the school calendar as soon as space needs are determined

- arrange details with the administration
- possibly arrange for a V.I.P. greeter, such as the mayor, arts council president, superintendent, or college president (this technique is especially effective in small towns)

COMMENTATORS AND WORKSHOP PRESENTERS

If dramatic events are to be evaluated and/or productions critiqued, care should be taken to ensure that the noncompetitive atmosphere of the festival concept is maintained. A standard-based type of ranking, such as "superior," "excellent," etc., would be much less competitive than a "1st-2nd-3rd place" system of ranking.

Arrange for well-qualified commentators (NOT JUDGES) with theatrical experience. Be sure they are briefed on procedures. Workshop presenters should be knowledgeable and encouraged to present hands-on demonstrations and participation activities rather than lectures.

Sources of expertise include:

- college and university faculty and advanced students
- community theatre personnel
- former students now in college or professional theatre
- teachers and students from participating schools
- USITT/Texas student chapters *(see page 20)*

Arrange lodging and honorariums, if necessary. Most people will volunteer their services, but out-of-town travel expenses should be covered. Consider housing guests in local homes. Feed them yourself, if possible.

REGISTRATION FEE

To establish the registration fee, determine the festival expenses:

- facility *(ideally, there will be no charge)*
- custodial services *(student clean-up crews may reduce expenses)*
- honorariums for commentators and workshop leaders
- paper, printing, and postage
- certificates for participants
- food *(refreshments may be sold for fund-raising)*

ACCOMMODATIONS

Contact local businesses for information regarding:

- lodging *(arrange group rates, if possible)*
- food reservations
- free items to include in the registration packets *(pens, paint sticks, rulers, etc.)*

Consider arranging for overnight accommodations in students' homes for those who cannot afford to come any other way. This is a great get-acquainted opportunity.

PUBLICITY

Publicizing your festival will provide recognition of your efforts and may bring in a participating school that was not included on the invitation list. Notification of your upcoming festival should be sent as far in advance as possible to:

- school, local, and area newspapers

- *Texas Theatre Notes*
  This quarterly newspaper published by the Texas Educational Theatre Association is sent to every high school and college theatre department in the state.

  Send information to:
  W.K. Waters, Editor
  Box 6204, SFA Station
  Nacogdoches, TX 75962
  Deadlines:
  Sept. 15, Nov. 19, March 5, May 1
- *TETA:SS* regional newsletter
  The Secondary School Theatre Section of the Texas Educational Theatre Association has nine state coordinators who compile and distribute newsletters for their areas of the state. Contact the theatre specialist at the Texas Education Agency for the name and address of the coordinator for your region.
- professional associations' calendars and newsletters

Contact local news media and request coverage of the actual festival. Provide a schedule of events and a list of participating schools. You might wish to send formal invitations to reporters, along with complimentary tickets for any meals or productions.

INVITATIONS

In deciding whom to invite, remember that you only need three or four schools for a successful festival. Conversely, you may have to limit participants to a manageable number. Considering available time and space, determine limitations for:

- number of productions
- running time and staging needs for productions
- participants in dramatic events
- participants in workshops

Be sure to advise participating schools in advance of any limitations.

Invitations to schools should include the following information:

- host(s)
- type of festival *(title and general description)*
- endorsed by TETA *(if applicable)*
- date
- location
- activities and events
- registration fee
- enrollment and time limitations
- registration deadline
- registration form

INFORMATION PACKETS

Information packets should be sent to participating schools at least one month prior to the festival. *(In some instances, the invitation and information packet may be combined.)* Contents should include:

- general information *(see Invitations)*
- tentative schedule
- attendance form *(to be returned)* listing number of people planning to attend
- program information form *(to be returned)* listing school, name of production, author, publisher, director, cast, crew

- theatre ground plan and its idiosyncrasies
- list of equipment that will be available: UIL unit set, lighting instruments, sound equipment, etc.
- equipment request form *(to be returned)* listing items that the host site should provide if possible: stools, tables, etc.
- school rules
- maps: to the school and of the school
- list of local motels and prices
- information about housing in students' homes, if available
- list of nearby restaurants

REGISTRATION PACKETS

Registration packets should be provided for participating schools upon their arrival at the host site. Contents should include:

PROGRAMS

- general greeting and welcome
- school rules
- time schedules and locations
    - rehearsals
    - productions
    - dramatic events
    - workshops
    - special evening production
- map of the school
- refreshments and food information
- company lists for productions
- list of staff, commentators, workshop presenters
- acknowledgments

NAME TAGS

FESTIVAL EVALUATION FORM

FREE ITEMS, IF AVAILABLE

ANYTHING ELSE OF INTEREST

FESTIVAL STAFF

Hosting a festival is a challenging but rewarding educational experience that requires a courteous, knowledgeable, and efficient staff. While students from the host school(s) may attend most workshops and productions, it is recommended they not enter dramatic events. Their time can thereby be devoted to organizing and operating the festival.

Sources of assistance include students, faculty, administrators, and family members. Assign and instruct crew heads and crews for:

- registration
- guiding and house management
- backstage operation
- stage lighting
- assistance for dramatic events
- assistance for workshops
- food service
- clean-up

Advise the custodial staff of the festival schedule and what to expect. Arrange for keys or to have rooms open, and for cleaning the theatre and classrooms before and after the festival.

FOOD

Preparations for refreshments and/or lunch should be made as far in advance as possible:

- schedule the cafeteria or some other suitable place
- determine the refreshment prices if they are to be sold to raise funds
- determine luncheon menu and price
- arrange for food preparation or for a caterer
- secure supplies: plates, utensils, etc.

FINAL PREPARATIONS

As the festival draws near, doublecheck the school calendar for schedule conflicts. Proceed with preparations for:

PRODUCTIONS

- schedule warmup/rehearsal space
- schedule dressing and makeup rooms
- plan set and prop storage for each school
- secure special items needed by performing groups
- check the unit set if it is to be used
- check the curtain setup
- check the lighting setup
- instruct crews

DRAMATIC EVENTS AND WORKSHOPS

- schedule rooms
- prepare directional signs
- secure necessary furniture, equipment, and supplies
- arrange for keys, if necessary
- instruct crews

REGISTRATION

- complete and assemble registration packets
- secure tables, chairs, markers, etc.
- prepare informational signs
- instruct crew

FOOD

- double check arrangements for food preparation and supplies
- instruct crew

THE FESTIVAL

Enjoy the festivities!

EVALUATION

During the course of the festival (i.e., the sponsors' meeting), distribute and collect a participant's evaluation form *(sample on page 21)*. This information will help you improve your next festival.

FESTIVAL MODELS

Information can be found on pages 9-20 for four types of festivals:

- theatrefest
- drama festival
- play clinic
- workshop

It is suggested that you combine selected aspects of these models with your own ideas to create a unique festival suited to your situation, rather than attempting to duplicate the models exactly.

THEATREFEST

SAMPLE INFORMATION

Dear Theatre Arts Director:

You and your students are invited to attend the Third Annual San Antonio Theatre Festival, endorsed by the Texas Educational Theatre Association. It will be held at San Antonio College on November 22. Registration will begin at 8 a.m. The following workshops will begin at 9 a.m.:

- Gary Smith of San Antonio College will present a workshop on MAKEUP (two sessions limited to the first 12 students with 12 in each session).
- Ramona Peebles of San Antonio College will present a workshop on HOW TO AUDITION FOR PLAYS AND SCHOLARSHIPS (limited to 15 students for each of three sessions).
- Allan Ross of San Antonio College will present a workshop on DEVELOPMENT OF THE BASIC GROUND PLAN (limited to 15 students per session. They are to bring a script of a play they are working on and will discuss the best way to design the ground plan—a must for future designers).
- Vic Siller of San Antonio College will present a workshop on TEXTURING SETS AND TIN CAN SPOTLIGHTS (two sessions limited to 15 per session).
- Eddie Hardesty of Trinity University will present a workshop on MIME (two sessions limited to 15 per session).
- Ron Ibbs of Incarnate Word College will present a workshop on ACTING (students are to memorize and perform scenes from *OTHELLO*, Act V, Scene II or *THE IMPORTANCE OF BEING EARNEST*, Act I, the scene with John Worthing, Gwendolen, and Lady Bracknell ending with Bracknell's exit. This workshop is limited to 10 students per session—the idea being that Mr. Ibbs will offer constructive criticism and work with students doing prepared scenes).
- Mary Ellen Rose of Trinity University will present a PATTERN WORKSHOP (how to alter modern patterns into period patterns. Basic sewing skills will be a prerequisite. Students are to bring rulers, scissors, and pencils. Limited to 12 students or directors. One three-hour session).

Workshops will be held from 9 a.m. to 12 noon. Lunch is scheduled from 12 noon to 1 p.m.

Eddie Hardesty will present a one-man MIME SHOW at 1 p.m.

Schools presenting scenes will begin at 1:30 p.m. (Scenes will be limited to the first six applications with each running no more than 40 minutes. The scenes will be critiqued in private; the emphasis will be on how to improve each presentation. A complete unit set will be available).

Sincerely,

Reginald W. Russell
Theatre Festival Director
Judson High School
9142 Farm Road 78
Converse, TX 78109
(512) 658-6251 ext 42

P.S. All participants in the Festival are invited to stay and attend a performance of *YOU CAN'T TAKE IT WITH YOU* as guests of the San Antonio College Department of Theatre and Communications. This regular public performance will begin at 7:30 p.m.

REGISTRATION FORM

Third Annual San Antonio Theatre Festival

School _____ Teacher _____

Address _____ Phone _____

Please enroll us in the following events:

1. Scene presentation—$15 fee (per school)
   Title _____
   Author _____ Number in Cast_____
   Please list names of cast and characters on the back of this page.)

2. Observers only—$10 fee (per school)
   Number _____

3. Workshops—note the enrollment limitations.
   (Please attach a list of names of those who wish to attend each workshop.)

NOTICES:
- free lunch for sponsors and workshop personnel *(indicate if more than one sponsor will attend)*
- a complete unit set is available
- fee may be paid when you register
- scenes should be no more than 40 minutes; scenes are limited to the first six applications

DRAMA FESTIVAL

SAMPLE INFORMATION

WINTER DRAMATICS FESTIVAL 1982

Nacogdoches High School **Nacagdoches, Texas**

We are happy to announce that the Nacogdoches High School Thespians in cooperation with Alpha Psi Omega (honorary dramatics society at Stephen F. Austin State University) will be hosting the 10th Annual Winter Dramatics Festival on January 26, 1982, on the new Nacogdoches High School campus, 4310 Appleby Sand Road, off Loop 224.

The Festival will include the following events: readers' theatre, ensemble acting, poetry, prose, dramatic, humorous, improvisation, story telling, vocal solo, duet and individual mime, playwriting, and costume, set, and poster design.

The entry deadline for the festival will be January 17. Adds and drops may be made through January 17 with no penalty. After that date schools will be charged as their entry reads. Substitutions may be made the day of the festival.

Students will be ranked superior, excellent, good, or fair with appropriate ribbons being awarded to each contestant. Sweepstakes will be determined by the total accumulation of points with team events counting double. Sweepstakes trophies will be awarded according to accumulated points, i.e., first, second, third, and three "Top 6" trophies.

Entry fee will be $3 per individual per event, and $5 per team. Fees should be paid the day of the festival. Send no money. Mail entry to:

Mrs. Jody Worsham
Nacogdoches High School
4310 Appleby Sand Road
Nacogdoches, Texas 75961

For more information call:

(713) 564-2466 school

GENERAL RULES

- There will be no cross-entering allowed. A student may enter only one event per section. The exception is for Section E where the same student may enter poster, set, and costume, and playwriting.
- NO SMOKING WILL BE PERMITTED IN OUR BUILDING. Contestants breaking this rule will be disqualified from the Festival.
- Complaints should be registered with the Festival chairman only.
- Nothing is to be removed from any classroom at any time during or after the festival.
- No one will be allowed in the tabulation room.
- ALL FOOD AND DRINKS must remain in the Commons area.
- A lounge for commentators and directors will be provided. Sandwiches and snacks will be available for your students in the Commons.
- Directors should be prepared to commentate in case of an emergency.
- Design entries should be set up to be evaluated in the library by 10 a.m.
- Directors are responsible for seeing that material in prose and poetry comes from the UIL list.
- Playwriting scripts must be in the mail by January 7.

TENTATIVE SCHEDULE

8:00- 9:00 ..... Registration
In the Commons

9:20 ..... Assembly
In the Commons

9:35-10:45 ..... Section A
Prose, Dramatic

10:00 ..... Section E
Poster, Scenery, Costume Design (set up in library)

10:50-12:10 ..... Section B
Humorous, Poetry, Individual Mime

12:25- 1:40 ..... Section C
Story Telling, Vocal Solo, Duet Mime

1:45- 2:45 ..... Section D
Readers' Theatre, Ensemble Acting, Improvisation

SECTION A

PROSE—Prose interpretation consists of reading and interpreting a selection prepared by the performer in advance. Selections must come from the UIL approved list. The selection must be read from manuscript and include an introduction. This is an interpretation event, not an exercise in acting.
Time limit: seven minutes including introduction.

DRAMATIC—The performer will present a memorized selection that is dramatic in nature. It may be a cutting from a book, novel, short story, or play. It may include one or more characters and must have an introduction.
Time limit: seven minutes including introduction.

SECTION B

POETRY—Same rules apply as for Prose. Literature must be from UIL list.

HUMOROUS—Same rules apply as for Dramatic.

INDIVIDUAL MIME—Participants will perform a prepared mime (not pantomime) that is either dramatic or humorous in nature. No props or special makeup will be allowed. The introduction will consist of the title of the mime only.
Time limit: five minutes.

SECTION C

STORY TELLING—Performers will tell a story such as a fable or fairy tale or an original story (without script or use of a book) suitable for an audience of children four to eight years old. Participants are encouraged to use movement, characterization, props, costumes, and voices in conveying the story. No special makeup will be allowed. Remember: a story for CHILDREN.
Time limit: seven minutes including introduction.

DUET MIME—This is a team event consisting of two people. Same rules apply as in Individual Mime.

VOCAL SOLO—Performers will prepare and present from memory a solo selection from a well-known Broadway musical. Each performer must provide his or her own cassette accompaniment and cassette player. An introduction consisting of song title, show title, composer's name, and character will be given. Participants are encouraged to "sell" the song. Costumes, props, makeup, microphones, etc. will not be allowed. This event will be held in regular classrooms.
Maximum time limit: five minutes.

SECTION D

READERS' THEATRE—Each team may consist of two to four persons. There is no minimum time limit, but the maximum is 15 minutes, including an introduction. Readers' Theatre is strictly an interpretive event. It requires no movement, but music, slides, multimedia, etc. are allowed. The participants read from manuscripts that need not be memorized. The idea is to project meaning vocally. One technician in addition to the four readers may be used.

ENSEMBLE ACTING—Two to five actors will present a scene from a play no longer than 15 minutes including an introduction. The selection must be memorized. No costumes or special makeup will be allowed. Only two handprops may be used. The team should convey meaning both vocally and physically using much creativity and imagination.

IMPROVISATION—This is an exercise in creative imagination, characterization, and concentration. Each team will consist of two to three persons. One team member will draw three situations, choose one and return the others to the envelope. Then the team will have one minute to organize a scene. The scene must be three minutes long and not more than six minutes. The scene should have a definite beginning, middle, and end. Props must be pantomimed. Scenes may be serious or humorous. The situations will be realistic.

SECTION E

POSTER DESIGN—The poster should be at least 12''x18'' and not larger than a full sheet of poster board. It must contain the following information: title of play, author, publishing company, time, place, date, group performing, admission. Emphasis should be on advertising and setting the mood of the play. No more than three colors may be used with the color of the paper counting as one color. Any method may be used to produce the poster. The design must be original for any play or musical. Posters failing to meet the requirements will be disqualified. Include your name and school on the back.

SCENE DESIGN—Using a one-inch or half-inch scale, construct a model of one scene from any play or musical. The model should be in full color and to scale. The set pieces should be glued to the stage floor. The emphasis is on the set design rather than on the construction. On a 3x5 index card, type or print the title of the play, author, act and scene number, your name and school, and the scale you used. Ready-made doll furniture or set pieces may not be used.

COSTUME DESIGN—A minimum of five designs, but not more than 10, for the same play may be entered. Any medium may be used to design the costumes. One costume must be constructed from the design to fit a doll or a real person. Write the title of the play, author, character for whom costume is designed at the bottom of each design or on the folder if your designs are collected in a folder. On a 3x5 index card, repeat the same information and pin to the costume.

SECTION F

ONE-ACT PLAYWRITING—The play should be written by one person and should follow UIL guidelines and rules. Refer to *UIL Handbook for One-Act Play Directors*. Performance time should be approximately 40 minutes. Plays submitted must be typed using a 50-space line, double spaced between characters speaking. A cover sheet must include the title, name of student, the school, and the school's director. Scripts are to be mailed in by January 7, and will be returned the day of the festivel. The plays will not be acted. This is an event in writing.

MINI-PLAYWRITING—The mini-play follows the same rules as above, except only two characters are used. Maximum performance time is 12 minutes.

SECTION G

ENSEMBLE DANCES FROM MUSICALS—Each school will be allowed one entry consisting of two to six members. A tape cassette containing a two to four minute selection from a Broadway musical will be presented to each school at registration. Participants will be able to rehearse anytime during the day up until their performance. Each school must provide their own rehearsal tape player.

NACOGDOCHES HIGH SCHOOL
WINTER DRAMATICS FESTIVAL

School _____ Director _____

Address _____ Phone _____

SECTION A

Prose

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Dramatic

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

SECTION B

Poetry

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Humorous

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Individual Mime

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

SECTION C

Story Telling

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Duet Mime

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Vocal Solo

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

SECTION D

Readers' Theatre

1. _____
2. _____
3. _____
4. _____

Ensemble Acting

1. _____
2. _____
3. _____
4. _____
5. _____

Improvisation

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

SECTION E

Poster Design

1. _____
2. _____
3. _____
4. _____
5. _____

Scene Design

1. _____
2. _____
3. _____
4. _____
5. _____

Costume Design

1. _____
2. _____
3. _____
4. _____
5. _____

SECTION F

One-Act Playwriting

1. _____
2. _____
3. _____
4. _____

Mini-Playwriting

1. _____
2. _____
3. _____
4. _____

SECTION G

Ensemble Dances

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

PLAY CLINIC

SAMPLE INFORMATION

THE DEPARTMENT OF THEATRE

STEPHEN F. AUSTIN STATE UNIVERSITY
Nacogdoches, Texas 75962

announces
TWO
1982 ONE-ACT PLAY WORKSHOPS

Monday & Tuesday
March 6 & March 7

Beginning at 9 A.M.

Registration fee for performing schools—$15
Registration fee for observers—$10

A critic workshop designed to aid high school theatre directors and their students in their preparation for University Interscholastic League one-act play competition

WORKSHOP FEATURES

1) Performance (under rehearsal conditions) of contest play by each school participating

2) Detailed critique immediately following each performance

3) At least three workshop-demonstrations selected from the following:

   a) Problems in Acting: Basic Stage Movement

   b) Problems in Acting: Improvisation and Characterization

   c) Special Makeup Problems: Basic Makeup for the Actor

   d) Special Makeup Problems: Stylized Makeup

   e) Special Lighting Effects

   f) Creating Texture in Scenery through Paint

   g) Sound Effects

   h) Costuming: The Costume Shop will be Open the Entire Day and the Staff Available for Consultation.

Enrollment will be limited to 10 performing schools each day with no limitation on the number of students attending. There will be *no* limitation placed on schools attending to observe only.

Reservations for performance in the workshop will be accepted on a first come first serve basis. Shortly before the Workshop, you will be sent the final schedule for the day's activity.

NOTE: At 5:15 p.m. each day, the SFA Theatre Department will hold scholarship auditions for graduating high school seniors. See enclosed information.

STEPHEN F. AUSTIN STATE UNIVERSITY
Department of Theatre

UIL ONE-ACT PLAY WORKSHOP
Tuesday, March 7, 1982

8:30-9:00 — All participants check in ..... Front lobby of Fine Arts Building

9:00-9:15 — General Assembly for participants ..... Main Auditorium

9:15-5:00 — Costume Shop open for tour and questions/answers ..... Fine Arts 205

9:15 — **PERFORMANCE AND CRITIQUES:**

Little Theatre—R.E. Lee High School
10:00—Critique ..... Main Auditorium
Madisonville High School may rehearse ..... Little Theatre

Downstage Theatre—Diamond Hill-Jarvis
10:00—Critique ..... Fine Arts Room 101
Hallsville High School may rehearse ..... Downstage Theatre

WORKSHOP: Acting: Improvisation and Characterization
University Center-Aztec Room

10:45 — **PERFORMANCE AND CRITIQUES:**

Little Theatre—Madisonville High School
11:30—Critique ..... Main Auditorium
12:15—Mildred High School may rehearse ..... Little Theatre

Downstage Theatre—Hallsville High School
11:30—Critique ..... Downstage Theatre
12:15—West Sabine High School may rehearse ..... Downstage Theatre

WORKSHOPS: Special Effects in Lighting ..... Fine Arts 209
Acting: Improvization and Characterization
University Center-Aztec Room

1:00 — **PERFORMANCE AND CRITIQUES:**

Little Theatre—Mildred High School
1:45—Critique ..... Main Auditorium
Edgewood High School may rehearse ..... Little Theatre

Downstage Theatre—West Sabine High School
1:45—Critique ..... Fine Arts 101
West Rusk High School may rehearse ..... Downstage Theatre

WORKSHOPS: Special Effects in Lighting ..... Fine Arts 209
Makeup for the Actor ..... University Center-Aztec Room

2:30 — **PERFORMANCE CRITIQUES:**

Little Theatre—Edgewood High School
3:15—Critique ..... Main Auditorium
Mineola High School may rehearse ..... Little Theatre

Downstage Theatre—West Rusk High School
3:15—Critique ..... Fine Arts 101
Leggett High School may rehearse ..... Downstage Theatre

WORKSHOPS: Special Effects in Lighting ..... Fine Arts 209
Makeup for the Actor ..... University Center-Aztec Room

4:00 **PERFORMANCE AND CRITIQUES:**

Little Theatre—Miseola High School
4:45—Critique ..... Fine Arts Main Auditorium

Downstage Theatre—Leggett High School
4:45—Critique ..... Fine Arts 101

WORKSHOP: Improvisation and Characterization ..... Fine Arts 209

5:15 Department of Theatre Scholarship Auditions ..... Little Theatre

5:45 Jasper High School may rehearse ..... Downstage Theatre

6:30 Jasper High School performs ..... Downstage Theatre

7:15 Jasper High School Critique ..... Fine Arts 101
Nacogdoches High School may rehearse ..... Downstage Theatre

8:00 Nacogdoches High School performs ..... Downstage Theatre
Critique immediately following

Registration Form

STEPHEN F. AUSTIN STATE UNIVERISTY
UIL ONE-ACT WORKSHOP

School _____

Address _____

Teacher_____ Phone_____

Please enroll us in the 1982 S.F.A. UIL One-Act Play Workshop. *(check one)*

_____ We want to perform for a critique.
_____ We wish to observe only.

We wish to attend *(check one)*:

_____ March 6
_____ March 7
_____ either day

We will probably bring the following number of students:_____

Schools planning to perform should provide the following information:

1. Name of play _____
2. Number in cast _____
3. Rehearsal props you need (please bring hand props; we can probably provide basic furniture pieces):
4. Elements of the UIL set you need (we have one full set and will try to satisfy your needs):

Check one: _____ We enclose a $15 registration fee and will perform.
_____ We enclose a $10 registration fee and will observe only.

Send to: ONE-ACT PLAY WORKSHOP
Department of Theatre
Box 6204
Stephen F. Austin State University
Nacogdoches, TX 75962

Note: Registration will be accepted in order of receipt.

WORKSHOP

SAMPLE INFORMATION

SOUTHWEST TEXAS STATE UNIVERSITY
STUDENT CHAPTER OF USITT/TEXAS

TECHNICAL THEATRE WORKSHOP

9:00-10:00 — COLOR AND LIGHT
The color wheel for pigment and light, how colored light mixes, reflection from colored objects, use of color on stage, and color psychology.

10:00-11:00 — SCENIC DESIGN CONCEPTS, AND THE UIL SETTING
Aspects of design—line, mass, space, balance, etc.—using the UIL set. Some specific construction techniques for the UIL set. Using set pieces in "different" ways. *Of interest to designers and technicians.*

STAGE MAKEUP
Special makeup techniques. *For actors.*

11:30- 1:00 — LUNCH
(last 30 minutes for preparation of the next session)

1:00- 2:00 — SOUND IN THE THEATRE
The equipment, making of tapes through recording and editing, use of sound during production. *Of interest to the more technically oriented individual.*

STAGE MAKEUP
A continuation of the 10:00 session.

2:00- 3:30 — LIGHTING THE STAGE
How the various lighting instruments function, their specific uses, the placement of units for various types of production, home-made equipment where budget becomes a problem.

3:30- 4:30 — PAINTING STAGE SCENERY
Various painting techniques including pointillism, spattering, sponging, rag-rolling, dry brushing.

4:30- 6:00 — SUPPER BREAK
A change of clothes might be possible and, perhaps, necessary.

6:00- 9:30 — HOW MOVIES ARE MADE AND THE PEOPLE WHO MAKE THEM
An entertaining evening for Workshop participants and dates.

a. 60-Second Spot: The Making of a Commercial (film)
b. The People Who Make The Movies: A slide talk with photographs that were shot on location with film companies.
c. The Making of Butch Cassidy and the Sundance Kid (film)
d. The Making of Star Wars (film) *If time permits.*

USITT/TEXAS OFFER TO PROVIDE WORKSHOPS

HAVE IDEAS, WILL TRAVEL

Members of the Southwest Texas State University Student Chapter of USITT/Texas will provide workshops for Texas high schools and regional theatre festivals.

The preceding program was prepared for a workshop presented during the spring semester of 1981. This workshop, or another which can be designed more specifically to the needs of a hosting school or theatre, can be presented by the advanced students and faculty of the Student Chapter of USITT/Texas at SWT.

The costs for any of the workshops that are presented by the student chapter are: $.23/mile for the car, meals, and lodging if an overnight stay is involved, and a $50 honorarium for the Student Chapter.

In the event that a long trip is involved—a trip to the valley, for example—and two overnight stays are absolutely necessary, the students must be housed in motels or with the parents of the students involved in the workshop, and meals must be provided or otherwise paid for. On a workshop such as that described on page 19, a faculty member will be traveling with two or three students.

If you wish to have the Student Chapter of SWT come to your facility to do a workshop—like the example given, or one of your own design—please write to:

David Flemming
Speech Communication and Theatre Arts Department
Southwest Texas State University
San Marcos, TX 78666

The Student Chapter has, in the past, traveled to schools to assist teachers and students with problems that they have had with sound equipment, lighting, and other technical difficulties. While the Student Chapter can assist with the lighting design on a play, demonstrate the construction of the scenery and supervise its construction, they cannot take the place of an electrician or an electronics specialist and repair table saws or tape decks. These items should be sent to appropriate repair shops. The same costs for workshops apply to the in-school service days.

If the Student Chapter at SWT can be of service to you, please plan the workshops or service days to take place on the weekend. Students cannot leave SWT prior to Friday afternoon, and they must be home by the early afternoon on Sunday—assuming a long trip of up to five hours.

If you are located too far from Southwest Texas State University to take advantage of the workshop service, contact representatives of a junior college, college, or university in your area. They may be willing to make their expertise available in a similar manner.

THEATRE FESTIVAL
PARTICIPANT'S EVALUATION

School _____ Teacher _____

Address _____ Address _____

_____ _____

Phone _____ Phone _____

Yes No

1. How did you hear about this festival?
   _____ "Texas Theatre Notes" _____ TETA:SS Regional Newsletter
   _____ personal invitation _____ other: _____

_____ _____ 2. Should additional information have been included in the initial invitation letter? Such as:

3. Was the initial invitation letter received in time for you to make adequate plans to participate?
   _____ too soon _____ too late _____ right time

_____ _____ 4. Was the participation fee a fair amount to pay?

_____ _____ 5. Would you be willing to pay more for a more comprehensive festival?

_____ _____ 6. Was the follow-up information adequate for your preparations? If not, why?

_____ _____ 7. Was the follow-up information received in time to meet your needs?

_____ _____ 8. Was the date for this festival at a time convenient to your theatre program? If not, what time would be more suitable?

_____ _____ 9. Would you and your students prefer a longer festival, i.e., more than one day?

10. What problems would you have in attending a two-day festival?

_____ _____ 11. Was the location of this festival convenient?

_____ _____ 12. Are the facilities at the host site adequate for a festival of this type?

13. What did you and your students gain from seeing productions by other schools?

14. Evaluate the arrangements and proceedings for the productions. Any suggestions for improvement?

15. Evaluate the arrangements and proceedings for the dramatic events. Any suggestions for improvement?

16. What dramatic events would you recommend for next year's festival?

17. Which workshops were the most beneficial to you and your students

18. Evaluate the arrangements and proceedings for the workshops. Any suggestions for improvement?

19. What workshop topics would you recommend for next year's festival?

20. Additional comments or suggestions for improvement:

Yes	No	
_____	_____	21. Next year, would you be willing to organize a festival?
_____	_____	assist in organizing a festival?
_____	_____	host a festival?

Your participation and interest in our festival is greatly appreciated.

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.